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4/9,K/12 (Item 4 from file: 20)
DIALOG(R) File 20:Dialog Global Reporter
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12825915 (THIS IS THE FULLTEXT)

HEARTSMITH: Hearts

M2 PRESSWIRE

September 14, 2000

JOURNAL CODE: WMPR LANGUAGE: English RECORD TYPE: FULLTEXT

WORD COUNT: 293

Haworth, NJ --- The mere mention of the word "heart" automatically conjures up visions of a perfect stylized icon that radiates **feelings** of **love** and **romance**. Regardless of the century, or the culture, the heart symbol has always been imbued with the energy of love, mystery, and sexual passion. Where did the heart symbol actually originate? Read the illustrated history of the heart on the website at <<http://www.heartsmith.com/heartHistory.html>> it has a surprising beginning!



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Bellon attributes her decision to focus her inventory on hearts and locketts to her strong feelings that "hearts are not just jewelry-they are future heirlooms." Backed by a family history of gemstone manufacturing in New York's 47th Street jewelry district, Bellon has taken her memories to the Internet. She has captured the elegance and romance of the heart in the form of a website, www.heartsmith.com, where she displays and **sells** heart-shaped **jewelry** and gift items to heart lovers and hopeless romantics worldwide.

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From Victorian to contemporary styles, Heartsmith has that perfect heart-shaped jewelry or gift item that says, "I love you-with all my heart!"

CONTACT: Lauren Bellon, Heartsmith Tel: +1 201 501 8777 e-mail: lauren@heartsmith.com WWW: <http://www.heartsmith.com>

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DESCRIPTORS: Company News

(USE FORMAT 7 OR 9 FOR FULLTEXT)

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○The heart is a universally...

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Set	Items	Description
S1	11506	(ROMANCE OR ROMANTIC OR LOVE) (10N) (ATMOSPHERE OR FEELINGS OR MOOD)
S2	23221	(SALE OR SELL?) (10N) (JEWELRY OR RING??)
S3	16	S1 AND S2
S4	16	RD (unique items)

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sold by Phillips, the auctioneers, on February 9 in London. Put together over 30 years by one lady, the collection runs to many hundreds of heart-shaped pieces, forming brooches, bracelets, pendants and clasps.

While most of the collection is Victorian, says Susan Rumfitt, a jewellery specialist at Phillips, there are also examples from the early 18th century and from the Edwardian period, including some heart-shaped pendants made by Child and Child, a maker particularly known for fine enamel work.

Estimates for the varied items start at Pounds 250 to Pounds 350 for a late Victorian heart-shaped pendant with a bee design carved and painted on crystal and set against a background of mother of pearl.

Also included in the sale are a number of pieces where the sentimental message can be read from the stones used. For example, a gold 'Dearest' bracelet with seven gold hearts, each set with an individual stone. The first letter of the stones - diamond, emerald, amethyst, ruby, emerald, sapphire and topaz - spell out the message. The piece is expected to fetch upwards of Pounds 2,000.

In addition, there are a number of items that spell out 'regard' in stones, such as a ring set with a ruby, emerald, garnet, amethyst, ruby and diamond. The item has an estimate of Pounds 300 to Pounds 400.

Sales of such pieces attract a wide range of buyers, says Ms Rumfitt, including specialist collectors and dealers, as well people looking for a romantic gift. 'Victorian jewellery is always popular and not likely to go out of fashion,' she says. Collectors are also drawn by the symbolism of certain items of jewellery, which represent a slice of social history.

Items with a message in stones are often sought after by people looking for a gift, whereas a piece of jewellery inscribed with an initial or a name may be of more interest to the specialist collector.

Sotheby's has a jewellery sale on February 12, including pieces suitable for Valentine-inspired buyers and collectors. On the same day, also in London, Bonhams has its **sale** of Valentine jewellery.

Among the range of sentimental items, engagement **rings** and heart-shaped pieces of jewellery is a rare Georgian locket, in gold with garnet and seed pearls. It is in the shape of a padlock with its original key. Its estimated price is Pounds 650 to Pounds 750.

Also in the sale is a late Victorian diamond and emerald heart-shaped locket with space for two pictures, expected to go for Pounds 700 to Pounds 1,000. For those with more modern tastes, a diamond and pearl arrow brooch made in 1900, with an estimate of Pounds 150 to Pounds 200, might suit someone keen on Cupid themes.

While wearability is what a buyer in search of a romantic gift will be looking for, says Jean Ghika, a jewellery specialist at Bonhams, good condition is what collectors are seeking, together with particular characteristics such as a sentimental message or a distinctive shape. Rarity is also important. 'There is a fair amount of Victorian jewellery around but Georgian pieces are rarer, and for these condition is very important.'

Collectors with a particular theme will need to keep a close eye on the auction house calendar because relevant items may appear in a range of different sales.

On February 11 at Bonhams in London, for example, one item likely to attract keen interest from collectors of heart-shaped items is a miniature portrait, originally made as a button, but later set into a gold ring. The portrait, just 10mm high, is believed to be of James II, was painted around 1685 and is estimated to fetch Pounds 800 to Pounds 1,200.

The Victorians did not confine their **romantic feelings** to jewellery. Also in demand by collectors are the hand-made Valentine cards decorated with delicate paper lace, pressed flowers, feathers and shells or with paper flower petals that could be lifted to show an amorous message or symbolic picture hidden beneath.

These cards are sold by specialist dealers, at collectors' fairs and at auction. Last year Phillips sold a group of 500 Valentine cards collected by Lady Dale, dating from the 1780s to the 1930s. In June Bonhams sold a selection of cards as part of a books sale.

Among cards sold at the Bonhams sale was a rare example dating from 1840 with a pierced and embossed border and a centrepiece lifting to reveal a handpainted image of Cupid lighting the path to a church. This sold for Pounds 103, against an estimate of Pounds 125 to Pounds 175.

'The height of the fashion for these Valentine cards was 1840 to 1860,' says Valerie Jackson-Harris, a specialist dealer in such cards. In Victorian times, she adds, Valentine's Day and Christmas were the two main occasions on which cards were sent.

Typically these cards were made not at home but by the wife and daughters of a stationery shop owner or assembled by teams of women working for companies such as Dobbs Kid & Company, Windsor, or De La Rue. The latter is now better known as printers of modern banknotes. The maker's name may be found embossed on the card, although it may be very small.

Prices for such cards start at around Pounds 30 and may rise to several hundred pounds, depending on the rarity of the paper used, the condition of the card and the complexity or unusual nature of the design.

Mrs Jackson-Harris sells through her business, Quadrille, at the Delehere shop in London's Portobello Road. She also exhibits together with other specialist dealers at the regular fairs she organises on behalf of the Ephemera Society.

The society is concerned with the 'preservation, study and educational uses of painted and handwritten ephemera'; in other words it is concerned with paper items including cards, letters, documents, advertising material and bills.

It organises lectures and events for collectors and academics and distributes a magazine to its members in the UK and overseas. Its next fair is on February 21 in London.

Such Valentine cards are very fragile and handling must be kept to a minimum to avoid damage, which will affect value. Paper items should also be kept out of direct sunlight and, if displayed, should be protected by UV-reflective glass to prevent images from fading.

CONTACTS

Phillips 0171-629 6602; Bonhams 0171-393 3900; Sotheby's 0171-493 8080; The Ephemera Society and Valerie Jackson-Harris (Quadrille) 01923 829079.

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4/9,K/16 (Item 1 from file: 636)

DIALOG(R)File 636:Gale Group Newsletter DB(TM)

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04778800 Supplier Number: 65231469 (THIS IS THE FULLTEXT)

Hearts.

M2 Presswire, pNA

Sept 14, 2000

Language: English Record Type: Fulltext

Document Type: Newswire; Trade

Word Count: 322

TEXT:

M2 PRESSWIRE-14 September 2000-HEARTSMITH: Hearts (C)1994-2000 M2
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RDATE:30082000

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PUBLISHER NAME: M2 Communications Ltd.

COMPANY NAMES: *Heartsmith

INDUSTRY NAMES: BUSN (Any type of business); INTL (Business, International)

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?t s4/9,k/8, 12, 14, 16

4/9,K/8 (Item 6 from file: 148)

DIALOG(R)File 148:Gale Group Trade & Industry DB
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02482150 SUPPLIER NUMBER: 03991768 (THIS IS THE FULL TEXT)

Jewelry boutiques sprout in New York. (Look Smart Supplement)

Brill, Eileen B.

WWD, v150, pL22(2)

Oct 25, 1985

ISSN: 0149-5380

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TEXT:

Mishon Mishon

At Mishon Mishon, located near the busy corner of 59th Street and Lexington Ave., costume jewelry has been elevated to the level of fine art. Glass shelves and long lengths of cases highlight some of America's top fashion jewelry designers, each respectfully referred to with his or here own nameplate.

"The way we show our jewelry makes them precious -- because they are," said Eddie Mishon, an owner of the store with his brother Isaac. "We like to help young designers to get discovered and we also go with the already strong designers. Part of our job is to educate the consumer."

The store, which only opened last February, has jewelry spanning the price range of \$25 up to \$6,000, with only 10 percent of the mix being "real" jewelry. "And, even there, we only go with the very extraordinary, fashion forward items -- not plain gold chains or earrings," Eddie said.

Approximately 80 percent of the jewelry is by American designers. Creations by Stephen Dweck, Erick Beamon, Rosanne Assoulin, Marla Buck and Kathryn Post fill the shelves. Other key sources include Gaetano Fazio, Wendy Gell, Amy Jo Gladstone and Philip Cantrell.

"The Europeans may start something, but Americans know how to improve on it and make it wearable in everyday life," Mishon explained. He also noted that while Europeans tend to work in only one medium, Americans are often able to incorporate several different methods in one piece.

Mishon's profound appreciation for the workmanship behind the jewelry is ever apparent. Whether the mood is baroque, romantic, elegant evening or everyday glitz, he considers them to be "couture items." "The designers were the one who taught me about the business," he said. "When I went to buy from them the'd sit me down on the floor in the middle of the showroom and explain what went into each piece."

Now they are doing the teaching to store visitors, 85 percent of whom are repeat customers. "I learn their tastes and know what to show them," he said. "New pieces come into the store daily and we teach the customers what's going on in the accessories market."

Mishon Mishon also promulgates the art of fine viewing, encouraging customers to linger over what are often one-of-a-kind pieces. "The customers can spend hours here, trying things on. The point is to feel good and look pretty," Eddie said. "We'll also hold a certain item that they like. We know they'll be able to pay for it eventually."

Patience has paid off; Eddie said most women make multiple purchases and the owners hope to do \$600,000 to \$800,000 in volume this year -- "God willing," he cautiously adds. And this month, Mishon Mishon opened their second store, at 410 Columbus Ave., between 79th and 80th streets. The

store has 850 square feet of space -- compared to approximately 500 square feet in their present store -- and will contain a Mishon Mishon Gallery with one-of-a-kind precious and semi-precious pieces.

The original Mishon Mishon has expanded to include other accessories such as sunglasses, gloves, hair ornaments and even elaborate Halloween masks when in season.

Eddie and Isaac, who are 30-year-old and 27-year-old, respectively, had grown up in the family business, E. Mishan & Sons, started by their grandfather, which imports gift items from the Orient. According to Eddie, he was the next heir but he "always had a flair for fashion." "My mother, who was a professional shopper, taught us taste," he explained. Today Eddie does all the buying and Isaac minds the store.

The two are not short on ambition. Plans are already in the works for a third Mishon Mishon in the New York area. "We'd love someday to have Mishon Mishon stores in all major cities," Eddie said.

Savage

Down on West Eight Street in Greenwich Village, where nonconformity is the rule, Savage jewelry shop fits in beautifully. "A bottomless pit of ideas," as owner Thelma Klein refers to her 13-year-old shop, Savage unabashedly tries to offer something for everyone: in one corner neon tube belts, in another beaded bags and, all around, jewelry galore in everything from brass, gold, silver, bone, to turquoise, shells and feathers, priced from \$10 to \$1,000.

While Klein would not reveal the volume of the store, it is clear from the non-stop parade that Savage does not want for business. According to David Cohen, Klein's reticent but equally diligent partner, sales this year are up 20 percent over last year, which was up 15 percent from the year before.

In the middle of November, Savage is opening its second store on the upper West Side, at Columbus and 72nd St., The 450-square-foot space -- slightly smaller than the current one -- will have Klein's own designs, some of the designers Savage now carries, and will experiment with some higher-priced items, according to Klein.

"If I focused too much on one area I'd feel like I was being slavish," said Klein, who looks like a walking advertisement for the store, bejeweled from head to toe. "I guess it's a sort of defiance."

But Klein believes customers are looking for stores which can be a resource, a cornucopia of ideas. "People have a need to adorn themselves," she said. "They like to treat their bodies as a canvas. Each person privately thinks of himself if not as an artist, then a creator."

The formation of Savage did not exactly follow a well-conceptualized marketing plan. According to Klein, she had been a housewife and mother of four who had "never worked a day in my life." In her spare time she did pottery and frequented the Glori Bead Shoppe where she met Cohen, who was a buyer there. Then, 15 years ago. Klein was divorced and needed to support herself and Cohen had just taken over the bead shop.

"We were two babes," she recalled. "We looked at each other and I said, 'I don't have a job,' and he said, 'I don't have any employees,' and the partnership was formed."

Two years after Klein joined Cohen the two got more ambitious and bought Savage. Within a year, the steady growth forced them to **sell** the bead shop and concentrate their efforts on **jewelry**.

"It was so exhilarating when we first started," Klein recalled. "It was several weeks before Christmas and whatever the take was for the day we took to buy stock for the next day. I didn't have any knowledge of what I was doing, I just knew what I wanted -- I never thought of it as a career."

But despite their diametrically opposed personalities, the partnership has worked out well. "We have identical tastes," Klein said. "He's Israeli and acts as my modifier. David has a terrific intuitive feeling for what will sell and we never argue about esthetics. I could never be in business alone."

Eventually Klein got back into the design end and today her wholesale line, Artistically Outrageous, is an important part of the product mix and is sold in major department stores as well. Klein's whimsical and

inarguably outrageous side comes through clearly in pieces such as her "diet necklace," which is interwoven with a tape measure and is interwoven with a tape measure and is adorned with charms such as Mister Goodbar and Hershey's chocolate candy bars and a miniature fudgcicle.

Her imagination seems to know few bounds, often drawing together diverse materials and characters around specific themes; there is a necklace with small ballerinas, with tulle for tutus, surrounded by tiny mirrors or an Alice in Wonderland design, complete with teacups, playing cards and even a cheshire cat.

"At some point you have to ask, 'Would someone wear this?'" she confessed, adding that her dictum is that she would never buy or make anything that she couldn't wear in a certain mood.

That leaves the spectrum fairly wide open. Klein, who doesn't view jewelry by "its fashion page quotient, but by its wearability," is not shy in her adornment. Staring boldly out from behind her rhinestone-studded glasses, she looks at the entire world for inspiration. "If an item is out of the ordinary, customers will be willing to spend more. As a buyer, I have to search that much further to find it," she said.

Klein admits she is a "compulsive buyer," which, she claims, is very healthy for the store. "I'm always open. I have no preconceived ideas of where I should go to find the **jewelry we sell**," she said. "If your own personality does the editing, you can't go too far afield."

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NAMED PERSONS: Mishon, Eddie--Marketing; Mishon, Isaac--Marketing; Klein, Thelma--Innovations

SIC CODES: 5944 Jewelry stores

FILE SEGMENT: TI File 148

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Jewellery to set pulses racing; Weekend Money
TIMES

January 23, 1999

JOURNAL CODE: FTMS LANGUAGE: English RECORD TYPE: FULLTEXT

WORD COUNT: 1144

Clare Stewart on a thriving market for collectors who have a passion
for Valentine's Day

Valentine's Day may be an annual event but for some people, hearts and
romance hold a year-round fascination. For these people it is not messages
to 'Fluffikins' in the small ads on February 14 that set pulses racing, but
rather the thrill of collecting sentimental jewellery, Valentine cards and
love tokens.

The collection of one such romantically inspired enthusiast is to be